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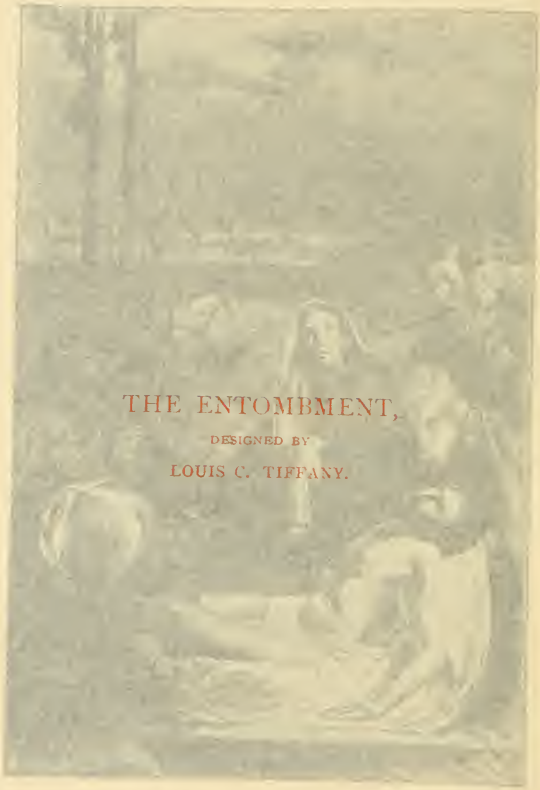
Memorial Windows.



THE ENTOMBMENT,

DESIGNED BY

LOUIS C. TIFFANY.

Memorial Windows.

TIFFANY GLASS & DECORATING COMPANY
FVRNISHERS & GLASS WORKERS DOMESTIC & ECCLESIASTICAL
DECORATIONS MEMORIALS
333 TO 341 FOVRTH AVENVE NEW YORK

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THE ASCENSION,

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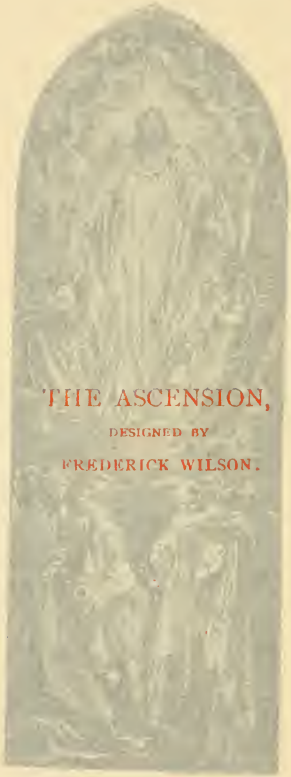

THE ASCENSION,

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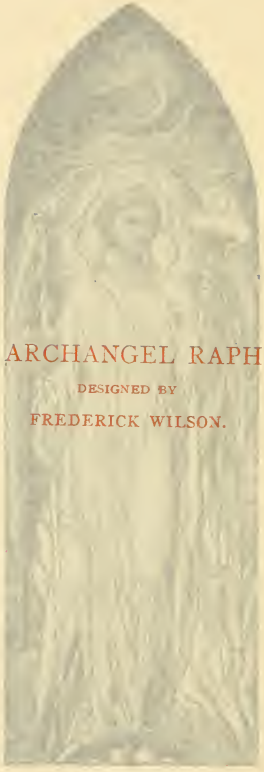
MEMORIAL WINDOWS.

Men of every race, of all times, in all stages of civilization, have respected the dead — a universal sentiment to which there is nothing surprising, as this respect is [illegible] a love that seeks to [illegible] soul beyond the gates of eternity.

"That undiscovered country, from whose bourne No traveller returns"—

a love that desires to keep alive the memory of the deceased; a love that would rain bid defiance to the envious tooth of Time and leave a lasting memorial of the beloved. Although examples from the earliest ages in which this thought of the human heart is exhibited are numerous, nevertheless no greater number date from



THE ARCHANGEL RAPHAEL.

DESIGNED BY

FREDERICK WILSON.

MEMORIAL WINDOWS.

Men of every race, at all times, in all stages of civilization, have respected the dead — a universal sentiment in which there is nothing surprising, as this respect or veneration is founded upon love; a love that seeks to follow the soul beyond the gates of eternity—

"That undiscovered country, from whose bourne
No traveller returns"—

a love that desires to keep alive the memory of the deceased; a love that would fain bid defiance to the envious tooth of Time and leave a lasting memorial of the beloved. Although examples from the earliest ages in which this thought of the human heart is exhibited are numerous, nevertheless the greater number date from

and subsequently to the advent of Christianity. Then it was they became abundant, and the erection of monumental memorials became an abiding practice. It was a firm belief in the reality of future life that brought this about, and led to giving expression to the love of the living for the departed, and made the epitaph a solace to the living: "*O death, where is thy sting? O grave, where is thy victory?*"

At first, these memorials took the form of inscriptions; later, that of chapels, monuments, cenotaphs. But when the great cathedrals were built, and the soil of Europe was covered with religious buildings, the windows, so striking a feature in ecclesiastical architecture, were at once chosen as the proper and most desirable places in which to erect memorials. Moreover, the material with which they were filled lent itself, as no other

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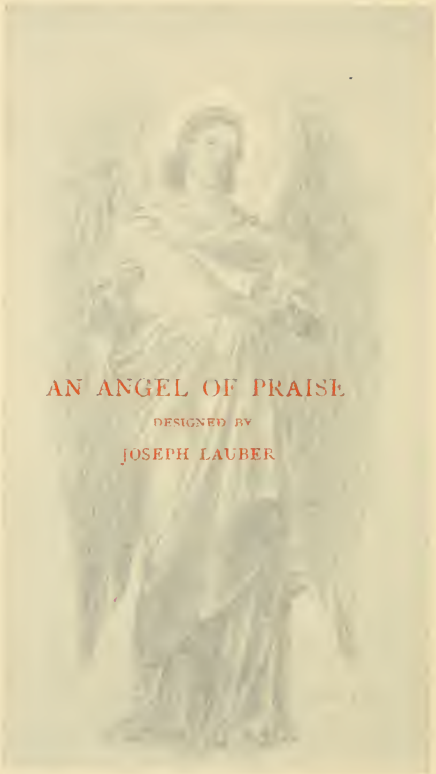
AN ANGEL OF PRAISE

DESIGNED BY

JOSEPH LAUBER



AN ANGEL OF PRAISE

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JOSEPH LAUBER

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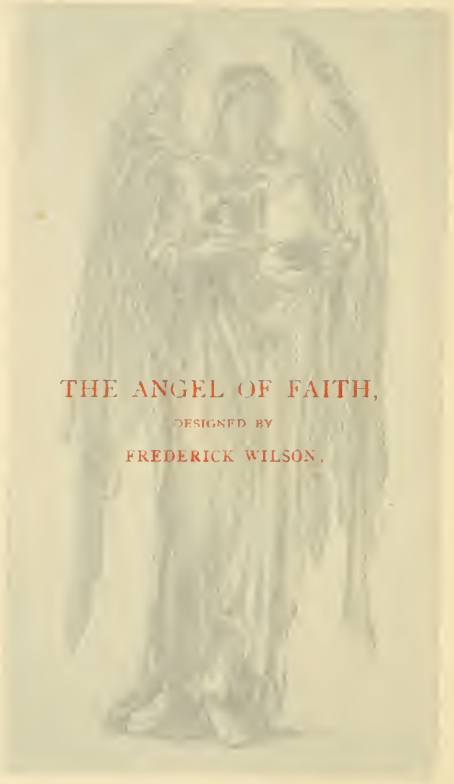

THE ANGEL OF FAITH,

DESIGNED BY

FREDERICK WILSON.

material ever did before, to the forming of beautiful transparent colored pictures, so that scenes from the life of Our Lord and His saints (incidents peculiarly applicable to the person or persons remembered) could be represented.

In many of the churches of France, there are windows which are memorials, not only to individuals, but also to the deceased members of various guilds and corporations. In the cathedral of Bourges, the window of the Prodigal Son was given by the guild of tanners, in memory of their departed brothers; that of the Good Samaritan by the drapers and weavers; that of St. Thomas by the stone-cutters; that of the Last Judgment by the clergy. In fact, there are only two windows in the cathedral that are not memorials.

The custom of erecting colored-glass windows in remembrance of the dead

spread all over mediæval Christendom — a usage that has been revived in our days, and has met with so much favor that all denominations are willing and glad to have their places of worship embellished with these works of art; believing it is not only right, but useful that those who have led exemplary lives and have finished the good fight should be remembered by those who are still in the battle; remembered not only by their friends and immediate relatives, but by all the people of the church.

A founder of a church or charitable institution; a faithful pastor; a lay member who has been prominent in church work, or who has contributed in all ways that were possible to him to promote the right; a beloved and loving father or mother; a young child who was beloved by its fellow-children, and was an ex-

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SAINT ANDREW,

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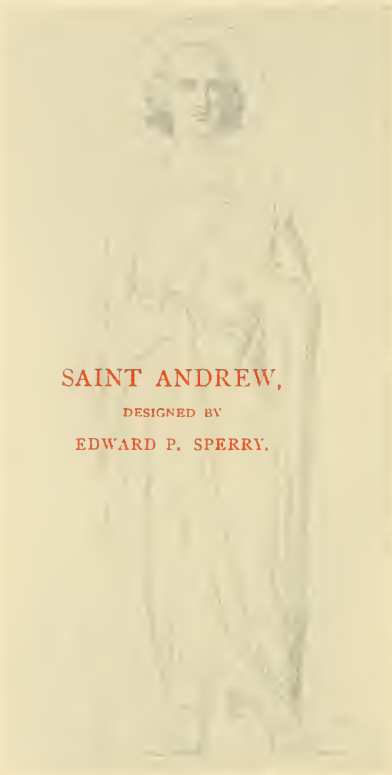

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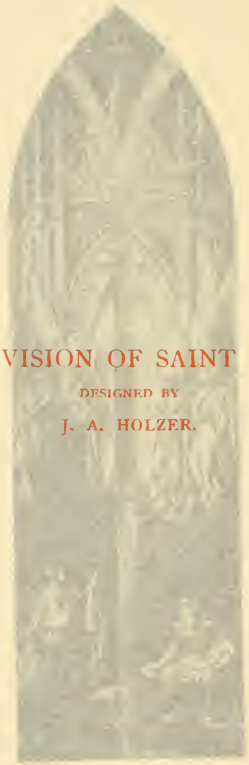

THE VISION OF SAINT JOHN

DESIGNED BY

J. A. HOLZER.

ample of Christian childhood; the youth or maiden who has been admired for his or her zeal in good works—are without doubt fit persons to be remembered by all. If so, why not by the means of a memorial window? Windows in which there is a reverent and artistic representation of divine persons and things. And what could be more appropriate than scenes from the life of Christ? Windows of this kind would constantly teach the beholder something to be imitated—for the Lord made Himself an infant to infants, that He might sanctify them; He made Himself a child to children, giving holiness to those of that age, to the end He might afford them, in His person, an example of piety and sanctity and subjection; He made Himself a young man to young men, giving them a pattern, and sanctifying them for the service of God.

Again, windows of this kind would not only be object-lessons in the way of truth, but would also carry consolation to bruised hearts, rebellious and weary souls—

"—— Sometimes thoughts proud and wild
Have risen, till I saw the sunbeams steal
Through painted glass at evensong, and weave
Their threefold tints upon the marble near,
Faith, Prayer, and Love, the spirit of a child."

Then, again, there is another value justly attached to memorial windows: they are historical records, written in lines of beauty, of the growth of the church in which they are placed, in as far as it was exhibited in the life of the persons remembered, and to whose *Æterna Memoria* the windows were built.

Fit and instructive subjects for memorial windows are plentiful, for almost every page of Holy Writ is filled with

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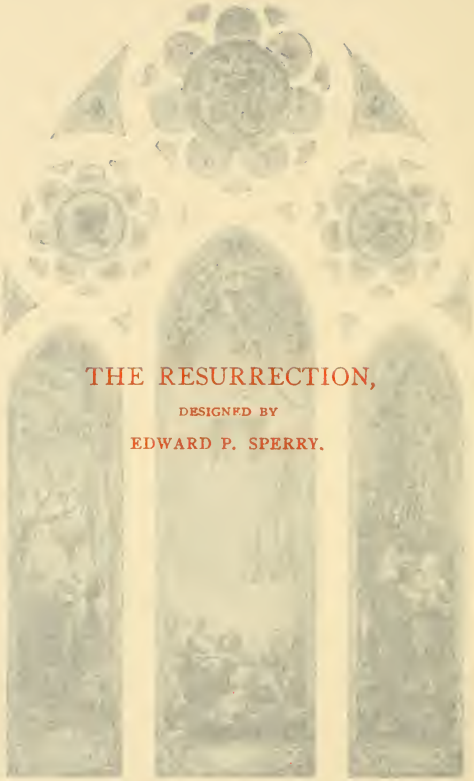

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THE ANGEL OF THE RESURRECTION

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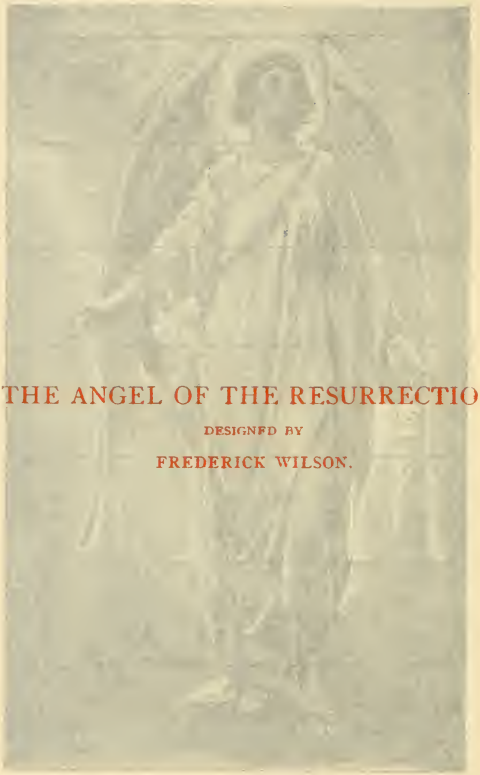

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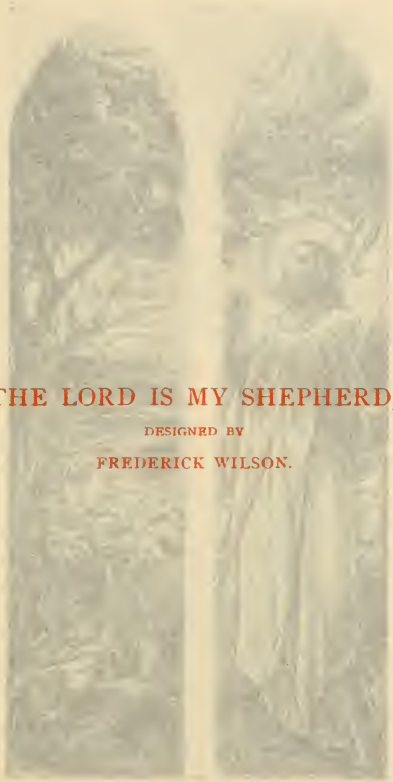

THE LORD IS MY SHEPHERD,

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THE LORD IS MY SHEPHERD.

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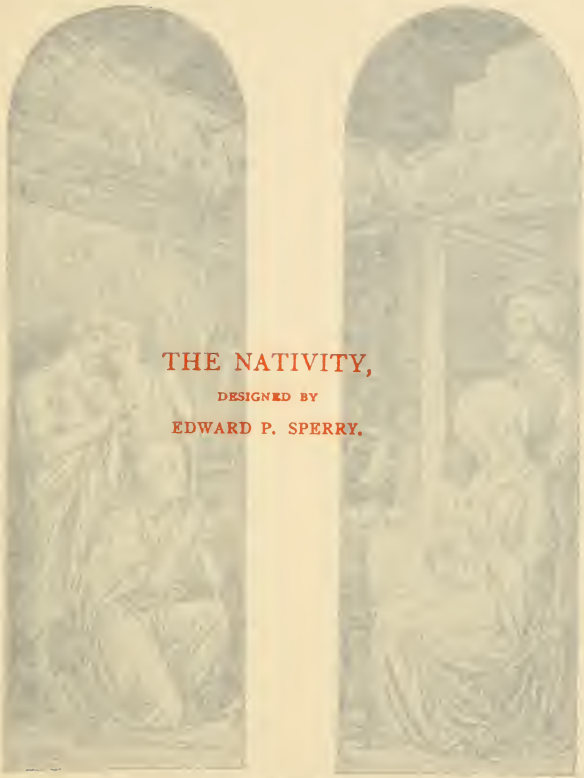

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THE NATIVITY,

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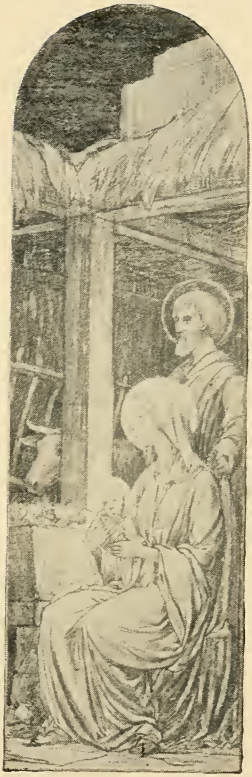

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thoughts that are readily adaptable to pictorial representations — either in the actual portrayal of historic scenes, or in the personification of virtues, or in the portrayal of saintly personages. What could be more appropriate as a memorial to a youthful student than the scene in the Temple between the doctors and the Child Jesus? as a memorial to a young mother than the representation of the Nativity? to a faithful pastor than Christ the Good Shepherd? to a mother and father than the Presentation in the Temple? to a dutiful and loving woman than Our Lord with Martha and Mary in the house of Lazarus at Bethany? to a little child than the Master surrounded by children? to a young man than the beloved apostle, St. John the Evangelist? What could be more beautiful than artistic representations of the angels, the mes-

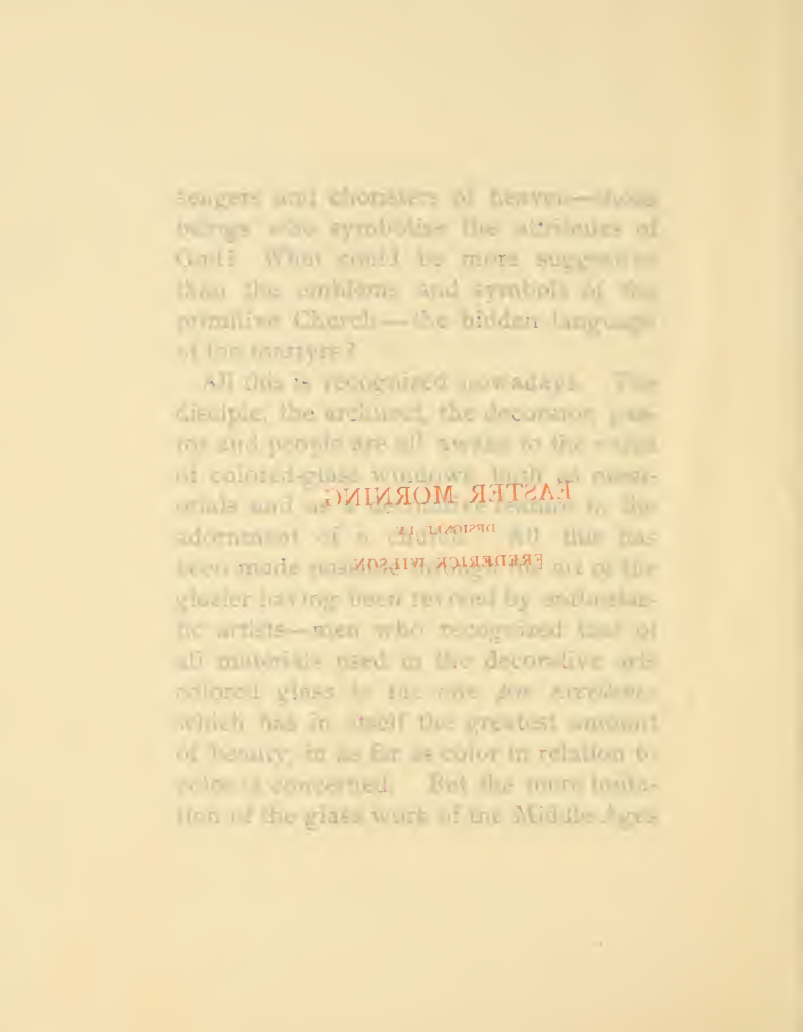
sengers and choristers of heaven—those beings who symbolize the attributes of God? What could be more suggestive than the emblems and symbols of the primitive Church — the hidden language of the martyrs?

All this is recognized nowadays. The disciple, the architect, the decorator, pastor and people are all awake to the value of colored-glass windows, both as memorials and as a decorative feature in the adornment of a church. All this has been made possible through the art of the glazier having been revived by enthusiastic artists—men who recognized that of all materials used in the decorative arts colored glass is the one *par excellence* which has in itself the greatest amount of beauty, in as far as color in relation to color is concerned. But the mere imitation of the glass work of the Middle Ages

EASTER MORNING.

DESIGNED BY

FREDERICK WILSON.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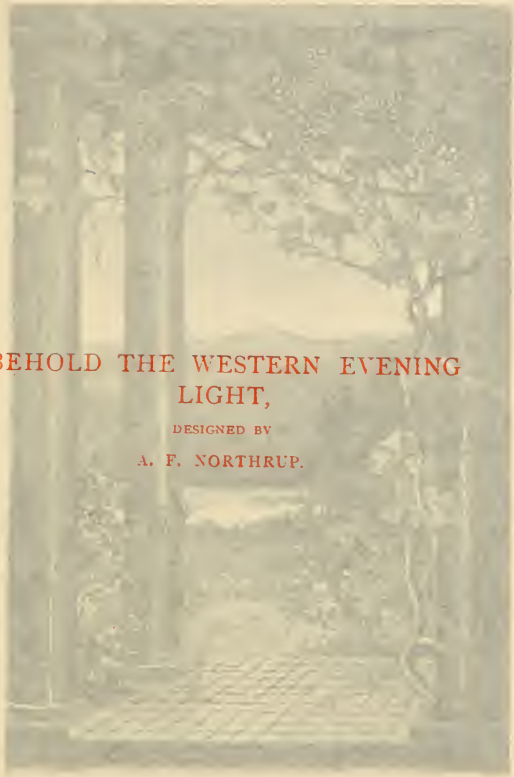

BEHOLD THE WESTERN EVENING LIGHT,

DESIGNED BY

A. F. NORTHRUP.

BEHOLD THE *WESTERN* EVENING
LIGHT,

J. E. NORTHRUP

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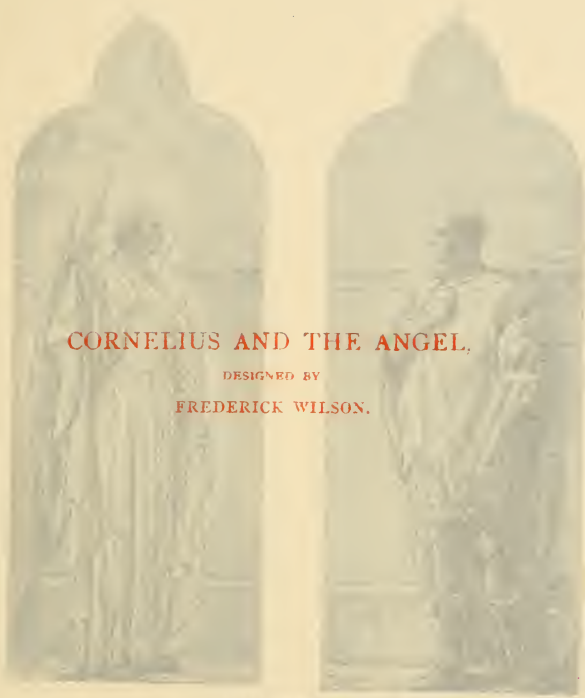
would not have been enough to have brought this about. The canons governing the mediævalist were too circumscribed; they would not only hinder the expression of modern artistic aspirations, but also free religious thought.

The German and English workers in glass, who have followed exclusively mediæval lines, have found their field of color limited by a symbolism which is largely fanciful, their forms by a conventionalism which is opposed to the intellectual and artistic tendency of the age, and that their windows were exclusively in harmony with but one style of architecture — viz., Gothic. On the other hand, American artists, adopting only what was purely artistic in mediæval work, have developed to the utmost the inherent qualities of glass as a decorative material, by enlarging its field of color,

by demonstrating its adaptability to all styles of architecture, and by showing it could be made an exponent of every form of devotional ideas.

The result is that windows have been made that far surpass the best ones of the Middle Ages; in color effects so beautiful that they defy description and rival the paintings of the greatest artists; in composition and religious sentiment they equal the best works on canvas; and they have called forth expressions of admiration both from the connoisseur and the sincere lover of religious art.

The development of the glazier's art in America has gone beyond the fondest expectations of its most sanguine promoter, and every day there is a new unfolding of the adaptability of glass to decorative and memorial purposes. No doubt the principal reasons for this growth



CORNELIUS AND THE ANGEL.

DESIGNED BY

FREDERICK WILSON.

CORNELIA AND THE ANGEL

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CHRIST BLESSING LITTLE CHILDREN,

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CHRIST BLESSING LITTLE CHILDREN,

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of the art arise from appreciation of its value as a means toward giving expression to that universal desire common to all men to erect in memory of the departed lasting memorials; from the wish of various religious denominations to beautify their places of worship; from a clear understanding that beauty can be used to image the truths of religion and be made to glorify the creator of all beauty, at the same time set forth the love of men toward Him.

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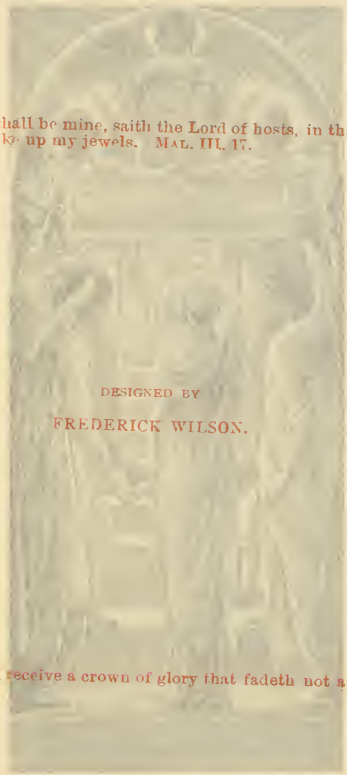
They shall be mine, saith the Lord of hosts, in that day when I make up my jewels. MAL. III. 17.



DESIGNED BY

FREDERICK WILSON.

Ye shall receive a crown of glory that fadeth not away. 1 PET. V. 4.

Our Windows are made of Tiffany Favrile Glass, which is produced exclusively at our furnace, and cannot be obtained from other makers or used by any other artists. In purity, depth and brilliancy of color it has never been equaled, and when we employ it in window work the greatest care is exercised in selecting the piece in order that we may attain the desired effect both in color and texture. The selection is made by a trained artisan, who may be either a man or a woman, according to their fitness for the especial work in hand, but always under the supervision of an artist.

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As ALL OUR WINDOWS are built in accordance with the mosaic theory, without the intervention of paint, stains or enamels, they are practically indestructible, and will not corrode, peel, or fade.

MEMORIAL PANELS.

It often happens that the windows of a Church have already been appropriated, or the person wishing to erect a memorial cannot afford to expend money enough to get a good window, then the question arises what kind of a memorial can be made, one embodying all the beauties, except the transparency, of a glass window. The answer is very simple, viz.: PAINTED PANELS for the adornment of the wall of the Church. In these, one or more figures can be represented, scenes from the life of Christ, or other subjects, and the panels may be made of wood or slate, with or

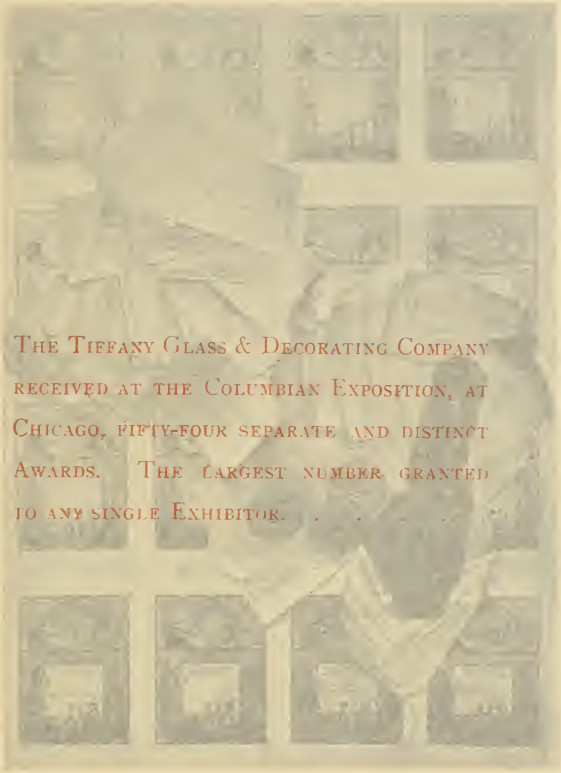
without gold backgrounds, and painted with encaustic or wax pigments, so that they are in every way durable and at the same time cost very much less than a window of equal artistic value.

Memorial Altars.

Of all forms of memorials, there is none that appeals more directly to a congregation than the Altar, the place where the bread of life is broken to the people, hence we are often called upon to design and build altars in memory of the departed. We either make them of marble or a combination of various materials, such as stone, glass, mosaic, metal, etc.

Memorial Tablets.

This form of remembering the dead, is one which has the authority of antiquity and the universal custom of the Christian



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without gold backgrounds and painted with ceramic or wax pigments, so that they are in every way durable and at the same time cost very much less than a window of equal artistic value.

Memorial Altars.

Of all forms of memorials there is none that appeals more directly to the heart than the Altar, the place where the bread of life is broken to the people, and where we, [illegible] to God. [illegible] build altars in memory of the departed. We either make them of marble or a combination of various [illegible] stone, glass, mosaic, metal, etc.

Memorial Tablets.

This form of remembering the dead, is one which has the authority of antiquity and the universal custom of the Christian

WORLD'S COLUMBIAN EXPOSITION
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Church at all times, and to-day it is still in favor, for we are constantly supplying memorial tablets in metal, marble and mosaic, not all in one style, but in many.

Memorial Mosaics.

Of all materials used for mural decorations, there is nothing better than glass mosaic, as it is practically indestructible and always retains its pristine beauty. Tiffany Favrile Glass lends itself better than any other known to the making of mosaic memorial tablets.

We are prepared to make suggestions, and offer sketches for memorial and church windows, together with estimates, on demand.

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